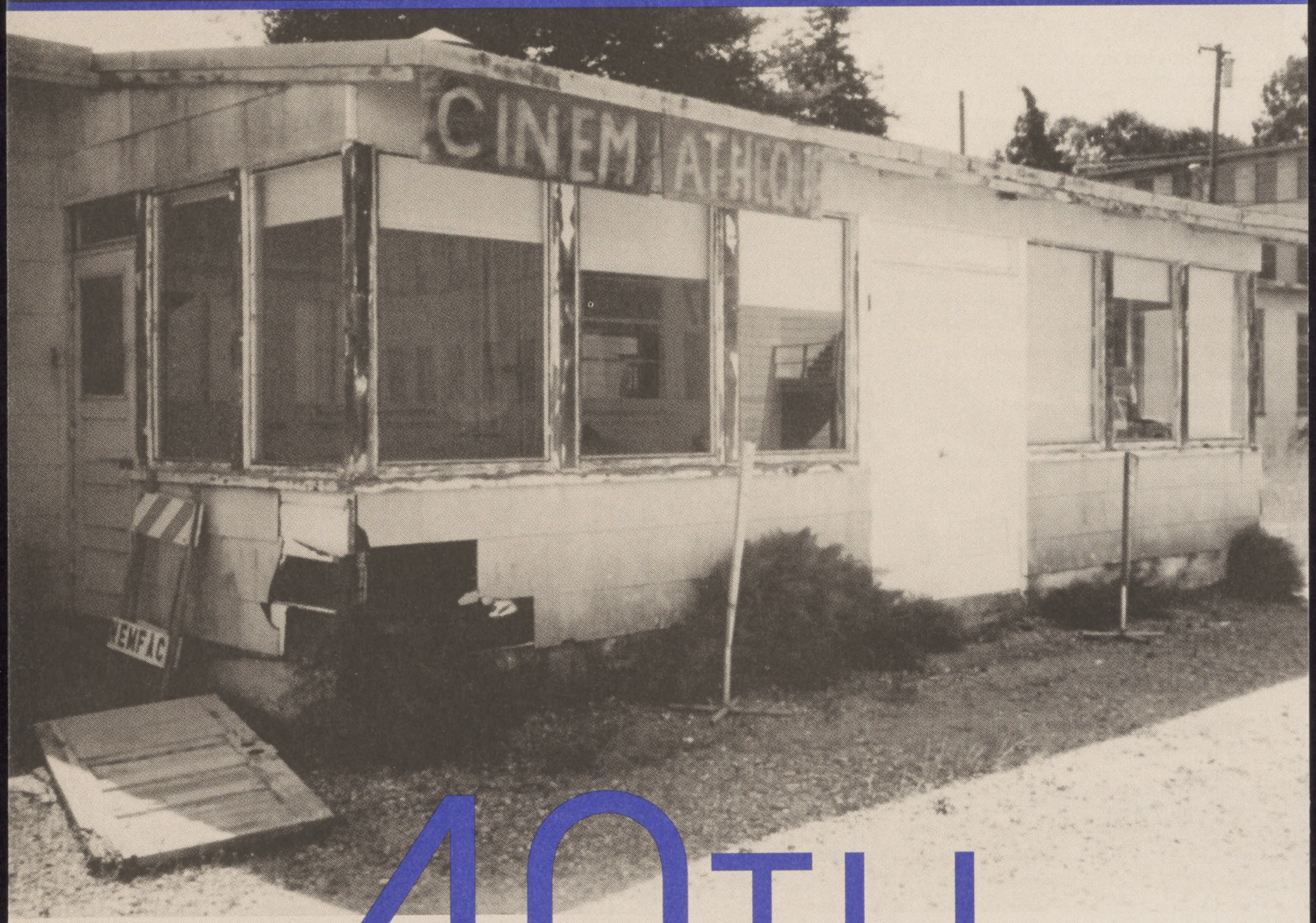
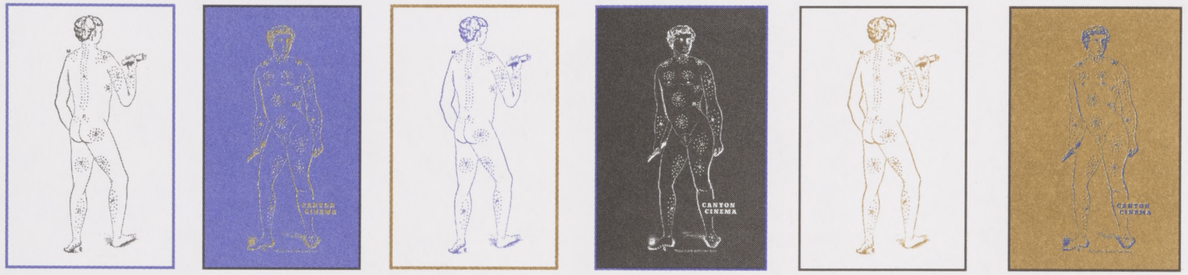
SAN FRANCISCO

CINEMATHEQUE



40TH ANNIVERSARY

SPRING 2001



SAN FRANCISCO CINEMATHEQUE: 40 YEARS IN FOCUS
Part One: A BAY AREA CELEBRATION OF COLLABORATIONS

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Part Two, September 20-December 16, will present a twelve-week overview of artistic highlights from these forty years, and include screenings, guest curated presentations and panel discussions.

"San Francisco Cinematheque: 40 Years in Focus" is presented as part of "50 Years of Bay Area Avant-Garde Film and Video", a project of San Francisco Cinematheque and the Pacific Film Archive, supported by the National Endowment for the Arts and The Fleishhacker Foundation.

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Our eclectic collaborations with the San Francisco International Film Festival began in1988 with Filipino artist's Raymond Red's Super-8 films and have included: new films by Gunvor Nelson, Warren Sonbert, Ernie Gehr, and major retrospectives of George Kuchar, Lynn Hershman, Robert Frank and Johan van der Keuken. **Camera Obscure** is our seventh annual Festival program of new experimental films co-curated with Pacific Film Archive.

Thursday, April 26 at 9:45 pm
AMC Kabuki Theatre, 1881 Post Street at Fillmore
Camera Obscure
Minyong Jang, Cade Bursell and Scott Stark In Person

Whether of images found, reflected, obliterated or animated, the films in this program embody the enigmatic and evocative qualities of the medium. Shot in San Francisco's Giant Camera, Minyong Jangs' ***The Dark Room*** creates a mysterious space where sea and shore join and part, expand and contract; Cade Bursell's ***Skate*** uses liquid emulsion to evoke the rough hewing of time and memory's passage . In ***The Fourth Watch*** by Janie Geiser, an old tin dollhouse is haunted by uncanny figures from cinema's silent era; and in ***Elsa Kirk***, master collagist Lewis Klahr enigmatically construes a day in a woman's life. 3-D photographs of beach goers are reanimated, triggering an exuberant visual dance in Scott Stark's ***Angel Beach***, while rhythmic flows of color reverberate in Jim Jennings' sensual exploration of San Francisco, ***City Opera***. Finally, the desire to resurrect people lost through family albums and forgotten postcards is hauntingly explored in Ariana Gerstein-McCollum's ***Images of Flying and Falling***. Curated by Steve Anker, Kathy Geritz and Irina Leimbacher.

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Cinematheque and Film Arts Foundation first joined exhibition forces in co-presenting the 1985 Ann Arbor Film Festival. Highlights of more than twenty shared events since then include: Jon Jost and Trinh T. Minh-ha retrospectives; tributes to C. Larry Roberts, Dean Snider and Frederick Wiseman; premieres of feature-length films by Steve Fagin, Barbara Hammer and Jack Walsh; and Phelan award tributes to Chick Strand and Kenneth Anger. And, of course, several shows of experimental shorts at FAF Festivals.

Thursday, May 17 at 7:30 and 9:30 pm
Yerba Buena Center for the Arts
Cinematheque and Film Arts Foundation celebrate their 40th and 25th birthdays with two screenings which span 35 years of Bay Area filmmaking and include works by many of the artists and staff members who played key roles in FAF's history and have also been featured on Cinematheque's screens. Together they give an eclectic sense of the creative community that has nurtured and/or been nurtured by Film Arts Foundation throughout its 25 years. Curated by Irina Leimbacher and Liz Canning
7:30pm: All In The Family - films that address, with humor, love or dismay, the institution which in some way forms us all, including Curt McDowell's ***A Visit To Indiana***, Chuck Hudina's ***Parents' Visit***, Barbara Hammer's ***Optic Nerve***, Jay Rosenblatt's ***Short Of Breath***, Ted White's ***The Passion Of Goose-Egg Tuffy*** and Daven Gee's ***Rising***.
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As our most constant 'home' since 1969, the San Francisco Art Institute has also been a long-time co-sponsor of many important Cinematheque events. Collaborations began with the SFAI Film Festival in 1979, and subsequent co-presentations have included retrospectives by Vito Acconci, Carolee Schneemann, Robert Wilson, Stan Brakhage, Ken Jacobs, Stuart Sherman, Mike Henderson, Michael Snow and Sharon Lockhart (all with the Walter/McBean Gallery); premieres by Sadie Benning and Nathaniel Dorsky; and tributes to James Broughton and Sidney Peterson (with the Public Lecture Series).

Saturday and Sunday, May 26 and 27 at 7:30 pm
Yerba Buena Center for the Arts
Small Windows: San Francisco Art Institute International 8mm Film Festival
Introduced by Festival Coordinator Janis Crystal Lipzin
San Francisco Cinematheque has long been a champion of 8mm work, with a 6-part series devoted to personal 8mm filmmaking as early as 1983 and a 4-part series included in this year's San Francisco Lesbian and Gay Film Festival. On April 26th, 2001, *Big As Life: An American History of 8mm Films*, Cinematheque's three-year collaboration with New York's Museum of Modern Art presented its seventy-sixth and final program. This weekend, for the second year in a row, Cinematheque and the

Wednesday, June 20 at 6 pm
Roxie Cinema, 3117 16th StreetDo It Yourself, Program 2: *Sex, Roles and Rituals*
Some say we are "different from others." Here we see various ways of relating to and talking about queer sexuality, from a simple and humorous taxonomy of gay sex in Bern Boyle's ***A to Z***, through inverted mother-daughter relations of Peggy Ahwesh's ***Martina's Playhouse***, to the faerie rituals of Terry Roethlein's ***Tattu***, shot in the unrecognizable wilds of New York City. ***Clown #1*** by Luther Price is a menacing picture of deviance, while the selection from Jim Bidgood's ***Pink Narcissus*** is a celebration of excess, fetish and classic gay male types from the late 60s. Also screening: George Kuchar's 1960 8mm classic ***Sylvia's Promise***. (SKJ)

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The unrequited desire of Glen Fogel's ***Reflex*** and the psychological and emotional ravages of AIDS in ***An Individual Desires Solution*** by Lawrence Brose are among the subjects of this collection of films. yann beauvais' ***Miles*** is a silent tribute to a long-time lover; Jennifer Montgomery's ***Age 12: Love with a Little L*** is a complex study of a relationship between two young girls and their circle of friends; ***Cirque Du SIDA*** by Robert Hilferty combines images of Gay Pride and Cirque du Soleil in order to show the colorful struggle of gays and lesbians in a hostile environment. ***Blue Movie #6: Love Is Where You Find It*** by Barbara Hammer is a found footage riff on male sexual fantasy transformed into lesbian love. Also screening: ***DHPG Mon Amour*** by Carl George and a title to be announced by **David Wojnarowicz**. (SKJ)

Saturday, June 23 at 7:30pm
Yerba Buena Center for the Arts
Do It Yourself, Program 4: *Sense and Sensuality*
As gay liberation is assimilated into everyday life, gay art is being freed from having to primarily depict clearly homosexual acts. This program presents a gathering of sensory and sensual impressions, re-designed languages, and new forms of gay logic. The work ranges from boldly conceptual to lush and abstract, all representing interior realities, or perspectives on the relationship of the body to the world it inhabits, with an unalterable sense that things may never be set right again. Films include ***The Easy Garden*** by Anie Stanley; ***Cypris, A la Recherches Amazones*** and ***L'ile D'emain*** by Marcelle Thirache; ***Color Wind*** by Hiroyuki Oki; Matthias Müller's ***Epilogue***; Ric Mears' ***Continuum 2***; Jakobois' ***Passage du Desir***; Wrik Mead's ***Haven***; Andrew Meyer's ***Shades and Drumbeats***; and Timoleon Wilkins' ***Gay Pride4***, filmed at San Francisco's 1993 Gay Pride Parade. (SKJ)

PACIFIC FILM ARCHIVE

Some of our most ambitious collaborations have been with Pacific Film Archive, beginning with *Has the Film Started Yet?,* a Lettrist perfomance by Maurice Lemaitre in 1986. In the 1990s, collaborative highlights included two large-scale Warhol retrospectives, an Yvonne Rainer retrospective, tributes to the work of Gregory Markopoulos and Ken Jacobs, and the PFA's shared presentation of two series, *Austrian Avant-Garde Cinema: 1955-1993* and *Big As Life: An American History of 8mm Films* (selected programs).

Tuesday, June 26 at 7:30 pm
Pacific Film Archive, 2575 Bancroft Way, Berkeley
"Blockbusters" From 1967
A key moment in the history of then Canyon Cinema (which in 1966 expanded its operation to include a distribution Cooperative) screenings was July 1967, when Edith Kramer, an art history teacher recently transplanted from the Pacific Northwest, assumed the position of Operations Manager. Canyon screenings moved that summer from Glide Memorial Church to the newly opened Intersection Theater (formerly an abandoned church) on Union Street. Kramer (who went on to become Director of the PFA) re-organized public screenings, helping make them more structured and better publicized than ever before. The re-established screening series was dubbed "Canyon Cinematheque". Tonight's program recreates the first program given under Kramer's leadership, from November 16, 1967, and includes Robert Nelson's ***Oh Dem Watermelons***; Bruce Baillie's ***Castro Street***; Bruce Conner's ***A Movie***; Jud Yalkut's ***Turn Turn Turn***; Stan Brakhage's ***Songs 6, 7 ,8*** and ***16***; and Jerry Abrams' ***Mainstream***.

CINEMATHEQUE BIRTHDAY CELEBRATIONS – July, 1961 - July, 2001

SAN FRANCISCO ARTS COMMISSION

The San Francisco Arts Commission has supported some of Cinematheque's most unusual programming ventures, including our 3-part outdoor projection/installation "Market Street: The Space Between" in 1993 and the 8-part series "Eyes Wide Open: New Cultural Perspectives" in 1999. The SF Arts Commission Gallery also participated in "Perforated Spaces" in 1984 and co-presented the 2-part "Facing Fear" in 1999.

Saturday, July 7 at 8 pm
Hunters Point Naval Shipyard
Birthday Party # 1
Sink or Swim: An Outdoor Ephemeral Event of Film Projections and Installations
Removed from military use in 1974, Hunters Point Naval Shipyard is currently home to scores of artist's studios, a police crime lab, the San Francisco Train Museum, San Francisco's worst toxic waste dump, and the current offices of San Francisco Cinematheque. A hotly disputed piece of Bay Area real estate, the Yard now rests in a picturesque limbo between decay and development. **Sink or Swim,** conceived by artist Melinda Stone, aims to reveal, through screenings and installations, the unusual nature and unsung history/future of HuntersPoint Naval Shipyard. In addition to commissioned films, site-specific film installations, and contributions by neighborhood filmmakers, the evening includes a hand-crafted sing-a-long, bingo and more. Single-screen films by: Melinda Stone, Te-Shun Teng, Claire Bain, Sam Green, Greta Snider, Dominic Angerame, Dina Ciraulo and David Duhig. Site-specific installations by: Bill Daniel; Thad Povey; Steve Polta; silt; Robert Schaller; Christian Bruno & Natalija Vekic; Michael Wilson & Cade Bursell; Alfonso Alvarez & Melanie Curry; Kerry Laitala & Maximillian Godino; and Janis Crystal Lipzin. **This event is made possible through special grants from the San Francisco Arts Commission and Philo Television**. Dress warmly, bring a picnic, and suitable liquids to imbibe.

CANYON CINEMA

Sharing an umbilical cord leading back to Bruce Baillie's idealistic early1960s communal gatherings, the renowned San Francisco film distributor Canyon Cinema and San Francisco Cinematheque have a long history of collaborations. Since the formal separation of the two organizations in the mid 70s, co-presentations have included several Canyon birthday celebrations, numerous screenings of old favorites or new discoveries from Canyon's shelves, tributes to several filmmakers and frequent guest-curated programs drawing from Canyon's collection.

Saturday, July 21 at 8 pm
Hunters Point Naval Shipyard
Birthday Party # 2
Canyon Cinema Filmmakers' Extravaganza
In the summer of 1961 on a sheet hung in Bruce Baillie's backyard in Canyon, California, Canyon Cinema was born. It quickly became both a nomadic screening series and a support and advocacy group for filmmakers. In 1966, Canyon formally entered the film distribution arena with a collection of forty films by twenty-five makers. Now a separate entity, Canyon distributes more than 3500 titles by more than 350 artists. Our sister and oldest collaborator, Canyon joins Cinematheque tonight for the last program of the season: a 40 year birthday happening under the stars at the Naval Shipyard that includes a pot-luck (bring something to share), a party, a half-dozen simultaneous projections and hundreds of films from Canyon's current catalogue. A multi-media visual extravaganza with many famous and infamous Bay Area filmmakers in attendance—an event not to be missed!

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SPRING 2001

Sunday, April 29 at 7:15 pm
AMC Kabuki Theatre, 1881 Post Street at Fillmore

San Francisco Cinematheque: 40 Years in Focus - Mel Novikoff Award
Chick Strand, George Kuchar, Scott Stark, Michael Wallin, silt and others In Person

Tonight we celebrate our being honored with this year's SFIFF Mel Novikoff Award, bestowed annually to "individuals or institutions whose work has enhanced the film-going public's appreciation of world cinema," with a program highlighting some of the innovative work Cinematheque has shown over our forty-year history, including films by early founders Bruce Baillie and Chick Strand. Included are: Baillie's ***Castro Street***; Strand's ***Waterfall***; Bruce Conner's ***Cosmic Ray***; Stan Brakhage's ***Mothlight***; Anne Severson's and Shelby Kennedy's ***I Change, I Am the Same***; Lawrence Jordan's ***Orb***; James Broughton and Joel Singer's ***Together***; George Kuchar's ***Wild Night in El Reno***; Gunvor Nelson's ***Field Study #2***; Scott Stark's ***I'll Walk With God***; silt's ***kemia***; Cauleen Smith's ***Chronicles of a Lying Spirit (by Kelly Gabron)***; Michael Wallin's ***Decodings*** and Erin Sax's ***Receiving Sally***. Curated by Steve Anker and Irina Leimbacher.

OTHER CINEMA AT ATA

Cinematheque and Other Cinema/Artist's Television Access began co-presentations with an evening of performances by Kembra Pfahler and Somoa in 1989. Later collaborations included work by Deborah Fort and Anne Skinner Jones, Peggy Ahwesh's presentation of the films of Doris Wishman, film/performances by Brian Frye and Bradley Eros, work by Orgone Cinema and an Abigail Child retrospective.

Saturday, May 12 at 8:30 pm
Artists Television Access, 992 Valencia Street
Artists In Person

Cinematheque teams up once again with ATA's 16-years-running Other Cinema, the Valencia Street sanctuary for cinematic extremity of all stripes. This special co-presentation is an assortment of projected performance pieces featured in Cinematheque seasons past. Whether foregrounding the moment and conditions of projection or forcing confrontations with screen-specific characters, these works all function to continuously address the viewer in the present tense. Included are works in 35mm including ***Ouroboros*** by silt; Luther Price's ***Eruption-Erection***; Luis Recoder's ***Magenta***; Claire Bain's ***Jennifer!*** (special appearance by Jennifer!); Mary Tsiongas' projected video installation work, ***Beam***; Janis Crystal Lipzin's ***Government Property***; and Scott Stark's Super-8 three-screen ***W***. Curated by Steve Anker and Steve Polta.

San Francisco Art Institute team up for a festival devoted entirely to Regular-8mm and Super-8mm films. These programs include works submitted from Taiwan, the Netherlands, Canada, Japan, England and North America as well as selections from the final show in MoMA's *Big As Life* series: "Emerging Voices: New Filmmakers."

SAN FRANCISCO INTERNATIONAL LESBIAN & GAY FILM FESTIVAL

Cinematheque and Frameline first collaborated in 1980, when a program from that year's festival was screened at SFAI. Subsequent collaborations have included a Derek Jarman Retrospective, films by Werner Schroeter, and premieres of new feature-length works by Barbara Hammer, Cecilia Dougherty and Leslie Singer, John Maybury, Su Friedrich and William E. Jones. 1998 featured the 6-part series **Queer Innovators**, honoring experimental lesbian and gay filmmakers' contributions to the history of cinema.

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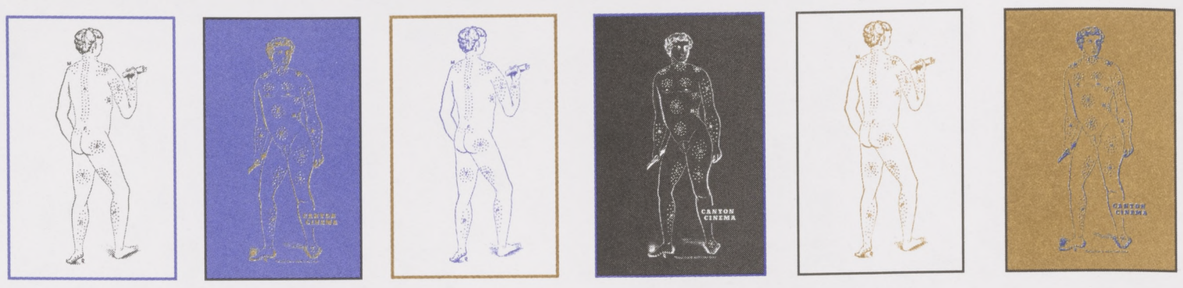

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Yerba Buena Center for the Arts
Do It Yourself, Program 4: *Sense and Sensuality*
As gay liberation is assimilated into everyday life, gay art is being freed from having to primarily depict clearly homosexual acts. This program presents a gathering of sensory and sensual impressions, re-designed languages, and new forms of gay logic. The work ranges from boldly conceptual to lush and abstract, all representing interior realities, or perspectives on the relationship of the body to the world it inhabits, with an unalterable sense that things may never be set right again. Films include ***The Easy Garden*** by Anie Stanley; ***Cypris, A la Recherches Amazones*** and ***L'ile D'emain*** by Marcelle Thirache; ***Color Wind*** by Hiroyuki Oki; Matthias Müller's ***Epilogue***; Ric Mears' ***Continuum 2***; Jakobois' ***Passage du Desir***; Wrik Mead's ***Haven***; Andrew Meyer's ***Shades and Drumbeats***; and Timoleon Wilkins' ***Gay Pride4***, filmed at San Francisco's 1993 Gay Pride Parade. (SKJ)

PACIFIC FILM ARCHIVE

Some of our most ambitious collaborations have been with Pacific Film Archive, beginning with *Has the Film Started Yet?,* a Lettrist perfomance by Maurice Lemaitre in 1986. In the 1990s, collaborative highlights included two large-scale Warhol retrospectives, an Yvonne Rainer retrospective, tributes to the work of Gregory Markopoulos and Ken Jacobs, and the PFA's shared presentation of two series, *Austrian Avant-Garde Cinema: 1955-1993* and *Big As Life: An American History of 8mm Films* (selected programs).

Tuesday, June 26 at 7:30 pm
Pacific Film Archive, 2575 Bancroft Way, Berkeley
"Blockbusters" From 1967
A key moment in the history of then Canyon Cinema (which in 1966 expanded its operation to include a distribution Cooperative) screenings was July 1967, when Edith Kramer, an art history teacher recently transplanted from the Pacific Northwest, assumed the position of Operations Manager. Canyon screenings moved that summer from Glide Memorial Church to the newly opened Intersection Theater (formerly an abandoned church) on Union Street. Kramer (who went on to become Director of the PFA) re-organized public screenings, helping make them more structured and better publicized than ever before. The re-established screening series was dubbed "Canyon Cinematheque". Tonight's program recreates the first program given under Kramer's leadership, from November 16, 1967, and includes Robert Nelson's ***Oh Dem Watermelons***; Bruce Baillie's ***Castro Street***; Bruce Conner's ***A Movie***; Jud Yalkut's ***Turn Turn Turn***; Stan Brakhage's ***Songs 6, 7 ,8*** and ***16***; and Jerry Abrams' ***Mainstream***.

CINEMATHEQUE BIRTHDAY CELEBRATIONS – July, 1961 - July, 2001

SAN FRANCISCO ARTS COMMISSION

The San Francisco Arts Commission has supported some of Cinematheque's most unusual programming ventures, including our 3-part outdoor projection/installation "Market Street: The Space Between" in 1993 and the 8-part series "Eyes Wide Open: New Cultural Perspectives" in 1999. The SF Arts Commission Gallery also participated in "Perforated Spaces" in 1984 and co-presented the 2-part "Facing Fear" in 1999.

Saturday, July 7 at 8 pm
Hunters Point Naval Shipyard
Birthday Party # 1
Sink or Swim: An Outdoor Ephemeral Event of Film Projections and Installations
Removed from military use in 1974, Hunters Point Naval Shipyard is currently home to scores of artist's studios, a police crime lab, the San Francisco Train Museum, San Francisco's worst toxic waste dump, and the current offices of San Francisco Cinematheque. A hotly disputed piece of Bay Area real estate, the Yard now rests in a picturesque limbo between decay and development. **Sink or Swim**, conceived by artist Melinda Stone, aims to reveal, through screenings and installations, the unusual nature and unsung history/future of HuntersPoint Naval Shipyard. In addition to commissioned films, site-specific film installations, and contributions by neighborhood filmmakers, the evening includes a hand-crafted sing-a-long, bingo and more. Single-screen films by: Melinda Stone, Te-Shun Teng, Claire Bain, Sam Green, Greta Snider, Dominic Angerame, Dina Ciraulo and David Duhig. Site-specific installations by: Bill Daniel; Thad Povey; Steve Polta; silt; Robert Schaller; Christian Bruno & Natalija Vekic; Michael Wilson & Cade Bursell; Alfonso Alvarez & Melanie Curry; Kerry Laitala & Maximillian Godino; and Janis Crystal Lipzin. **This event is made possible through special grants from the San Francisco Arts Commission and Philo Television**. Dress warmly, bring a picnic, and suitable liquids to imbibe.

CANYON CINEMA

Sharing an umbilical cord leading back to Bruce Baillie's idealistic early1960s communal gatherings, the renowned San Francisco film distributor Canyon Cinema and San Francisco Cinematheque have a long history of collaborations. Since the formal separation of the two organizations in the mid 70s, co-presentations have included several Canyon birthday celebrations, numerous screenings of old favorites or new discoveries from Canyon's shelves, tributes to several filmmakers and frequent guest-curated programs drawing from Canyon's collection.

Saturday, July 21 at 8 pm
Hunters Point Naval Shipyard
Birthday Party # 2
Canyon Cinema Filmmakers' Extravaganza
In the summer of 1961 on a sheet hung in Bruce Baillie's backyard in Canyon, California, Canyon Cinema was born. It quickly became both a nomadic screening series and a support and advocacy group for filmmakers. In 1966, Canyon formally entered the film distribution arena with a collection of forty films by twenty-five makers. Now a separate entity, Canyon distributes more than 3500 titles by more than 350 artists. Our sister and oldest collaborator, Canyon joins Cinematheque tonight for the last program of the season: a 40 year birthday happening under the stars at the Naval Shipyard that includes a pot-luck (bring something to share), a party, a half-dozen simultaneous projections and hundreds of films from Canyon's current catalogue. A multi-media visual extravaganza with many famous and infamous Bay Area filmmakers in attendance—an event not to be missed!

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SPRING 2001

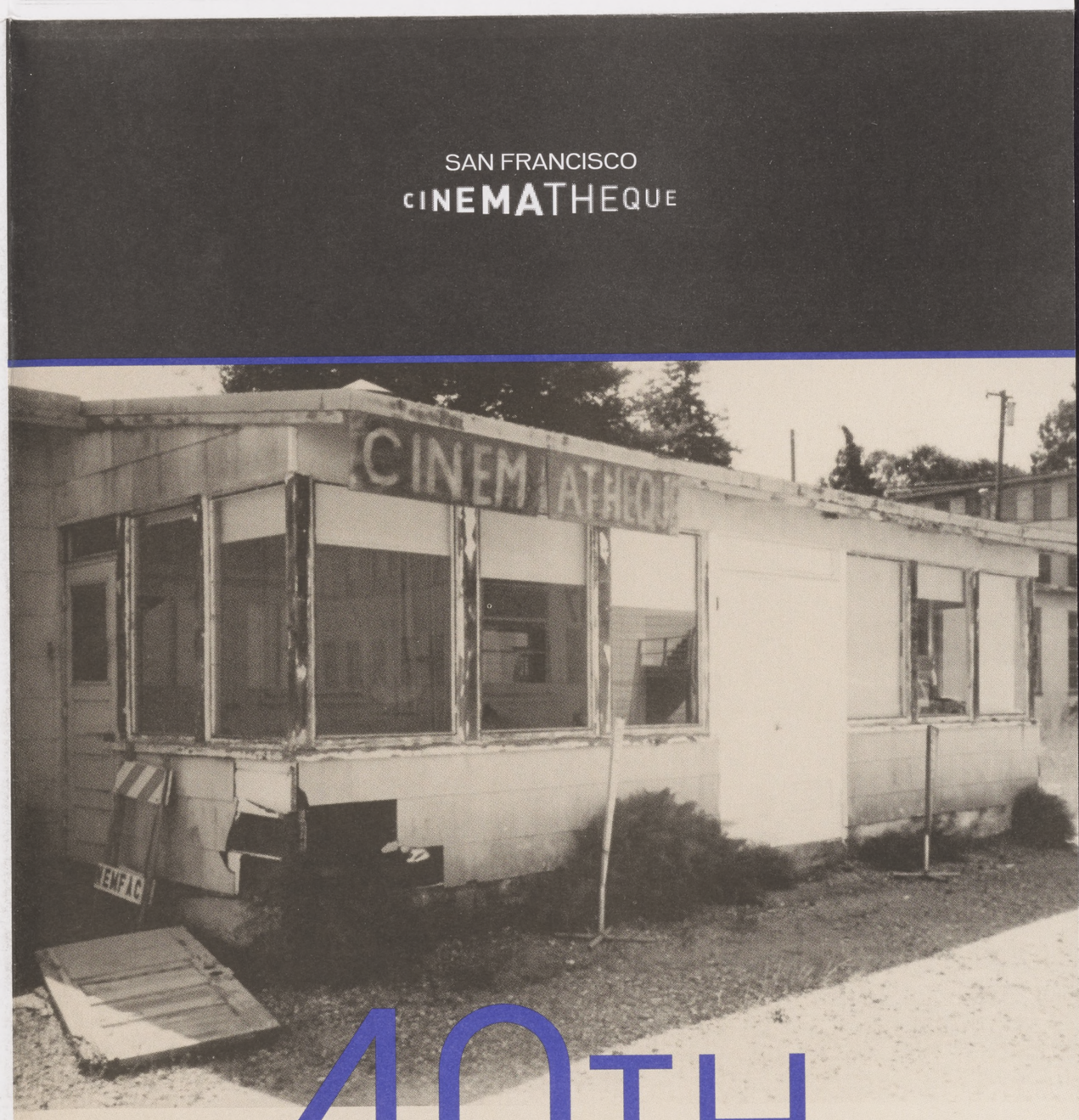
Sunday, April 29 at 7:15 pm
AMC Kabuki Theatre, 1881 Post Street at Fillmore
San Francisco Cinematheque: 40 Years in Focus - Mel Novikoff Award
Chick Strand, George Kuchar, Scott Stark, Michael Wallin, silt and others In Person

Tonight we celebrate our being honored with this year's SFIFF Mel Novikoff Award, bestowed annually to "individuals or institutions whose work has enhanced the film-going public's appreciation of world cinema," with a program highlighting some of the innovative work Cinematheque has shown over our forty-year history, including films by early founders Bruce Baillie and Chick Strand. Included are: Baillie's ***Castro Street***; Strand's ***Waterfall***; Bruce Conner's ***Cosmic Ray***; Stan Brakhage's ***Mothlight***; Anne Severson's and Shelby Kennedy's ***I Change, I Am the Same***; Lawrence Jordan's ***Orb***; James Broughton and Joel Singer's ***Together***; George Kuchar's ***Wild Night in El Reno***; Gunvor Nelson's ***Field Study #2***; Scott Stark's ***I'll Walk With God***; silt's ***kemia***; Cauleen Smith's ***Chronicles of a Lying Spirit (by Kelly Gabron)***; Michael Wallin's ***Decodings*** and Erin Sax's ***Receiving Sally***. Curated by Steve Anker and Irina Leimbacher.

OTHER CINEMA AT ATA

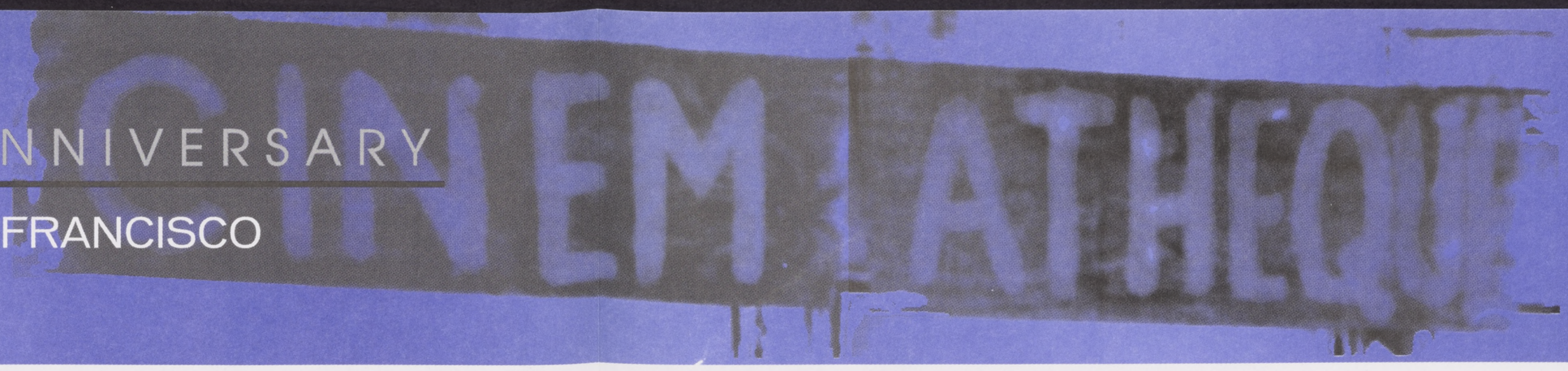
Cinematheque and Other Cinema/Artist's Television Access began co-presentations with an evening of performances by Kembra Pfahler and Somoa in 1989. Later collaborations included work by Deborah Fort and Anne Skinner Jones, Peggy Ahwesh's presentation of the films of Doris Wishman, film/performances by Brian Frye and Bradley Eros, work by Orgone Cinema and an Abigail Child retrospective.

Saturday, May 12 at 8:30 pm
Artists Television Access, 992 Valencia Street
Artists In Person
Cinematheque teams up once again with ATA's 16-years-running Other Cinema, the Valencia Street sanctuary for cinematic extremity of all stripes. This special co-presentation is an assortment of projected performance pieces featured in Cinematheque seasons past. Whether foregrounding the moment and conditions of projection or forcing confrontations with screen-specific characters, these works all function to continuously address the viewer in the present tense. Included are works in 35mm including ***Ouroboros*** by silt; Luther Price's ***Eruption-Erection***; Luis Recoder's ***Magenta***; Claire Bain's ***Jennifer!*** (special appearance by Jennifer!); Mary Tsiongas' projected video installation work, ***Beam***; Janis Crystal Lipzin's ***Government Property***; and Scott Stark's Super-8 three-screen ***W***. Curated by Steve Anker and Steve Polta.



40TH ANNIVERSARY

SAN FRANCISCO



SAN FRANCISCO CINEMATHEQUE: 40 YEARS IN FOCUS

Approaching 40 Years of Cinematheque History
—compiled and annotated by Steve Anker and Irina Leimbacher

The following timeline centers on key events in Canyon/San Francisco Cinematheque's history as a film exhibitor, focusing largely on key collaborations and moments in its organizational development. We welcome comments on this text; since records of certain periods are sketchy, additional information will be most appreciated and appended to future versions. In our next calendar we will focus on major premieres, revivals, artistic events, and a complete list of staff and board members who have served during the organization's forty years.

July, 1961: Bruce Baillie hangs an old sheet in his backyard at Canyon, California, and gives the first Canyon Cinema show to his neighbors. ("…a light bulb over the driveway and a sign that looked old the moment I completed it.") This and future programs in Canyon consist mostly of features, cartoons, documentaries and experimental classics from libraries and friends' collections. Baillie soon joins forces with Ernest (Chick) Callenbach, founder and editor of *Film Quarterly,* and Chick Strand, to produce screenings in various East Bay locales. Screenings are run guerilla-style with back-up venues and vans waiting in the wings, should the contracted host site prove unwilling to screen films they might deem 'objectionable'.

December, 1962: Baillie enlists the help of Callenbach in beginning *The News* (later *Canyon Cinemanews*), a monthly newsletter which includes letters, notices of screenings and filmmakers recipes. Early *News* issues mention first attempts at self-distribution of the artists' films.

January-March, 1963: Canyon Cinema screenings move to several locations, primarily in the East Bay at Stiles Hall on the UC Berkeley campus (the "stuffy" atmosphere soon convinces the group to move elsewhere) and CCAC; programs mix narrative features with local and classic avant-garde work.

October, 1965-July, 1967: Emory Menefee begins programming Canyon Cinema shows of almost exclusively underground/avant-garde films at various Bay Area venues, including the Intersection (Glide Church Fellowship Hall), Bill Graham's Gate Theater in San Francisco, the Open Theater on College Avenue in Berkeley and others; Canyon Cinema begins collaborations with the S.F. Tape Music Center and S.F. Mime Troupe. Menefee continues editing *Cinemanews* through 1969.

August, 1966: Bay Area filmmakers, under the inspiration of Robert Nelson, decide to start a film distribution co-op through the auspices of Canyon Cinema "in the wake of the pioneer Film-maker's Cooperative (New York City)." A catalogue is published as an issue of *Cinemanews* in November; the first official Canyon Co-op Catalogue appears in December.

July-October, 1967: Canyon Cinema screenings stop briefly after Menefee departs in July, and the organization relocates to its new Intersection location at 756 Union Street.

November, 1967: Edith Kramer, an art history teacher recently relocated from the Pacific Northwest to study filmmaking at SFAI, assumes the position of Canyon Cinema Manager and re-institutes weekly screenings of films, drawing selections primarily from Co-op members. The series is re-named "Canyon Cinematheque." Kramer is joined by Roy Ramsing.

January, 1969: Canyon makes its first effort to gain non-profit status (efforts which repeatedly fail; the IRS considers the Co-op a for-profit venture), incorporating itself into the Canyon Cinema Foundation, which represents all of its activities other than the distribution Co-op. The organization soon gets its first grant, $2,000, from the A.F.I. Part-time salaries are instituted ($15.00 per week; increases are regularly debated).

March, 1969: Following continuing tensions between Intersection and Canyon staffs, Canyon's board agrees to relocate Cinematheque screenings to the new San Francisco Art Institute theater then being built; the offices move to Sausalito.

October, 1969: Canyon Cinematheque screenings begin in the newly opened SFAI theater on a weekly basis in tandem with showings at CCAC, Mills and Sonoma State. Edith Kramer leaves Canyon and begins curating for the newly revived screening series at SFMOMA.

1970-1973: Many programmers assume leadership over these years, and there are brief periods when experimental/avant-garde films are minimized in favor of more mainstream features and popular classics. For the most part programs consist of avant-garde films by Canyon members, traveling filmmaker presentations and films rented from distributors specializing in independent work. After 1971 Canyon situates Cinematheque screenings exclusively in the theater of the San Francisco Art Institute on Thursday nights. The distribution Co-op becomes nearly inactive; newly appointed Manager Diane Kitchen re-forms board of directors and begins reorganization of Canyon record-keeping and procedures.

May, 1974: Vincent Grenier chosen as new Programmer with assistance from Doug Wendt.

July, 1974: Diane Kitchen becomes editor of *Cinemanews* and continues through April, 1977.

September, 1974: Controversy erupts regarding non-selective rather than individually curated approaches to programming at the Cinematheque. "Canyon is not a private Cinematheque." (Herb De Grasse) Open screenings are re-instituted after each curated program.

November, 1974: Concerns about gaining non-profit status re-emerge, as outgoing Board member Robert Nelson admonishes remaining members that filmmakers' rentals are supporting the organization and screenings.

December, 1974: Diane Kitchen unveils new plan to achieve non-profit status for Cinematheque and *Cinemanews*. Grenier expresses desire to pay filmmakers higher honoraria and show more films by non-local filmmakers unseen in the Bay Area, including those whose work wasn't likely to prove popular (i.e. Michael Snow, Paul Sharits, etc.).

June, 1975: Vincent Grenier relocates to New York City. Carmen Vigil and Charles Wright hired as co-programmers. Programs become more firmly rooted in one-person presentations, many by filmmakers from beyond the Bay Area, with an intermix of group shows. Focus remains resolutely avant-garde/experimental.

April, 1976: Vigil and Wright continue as Programmers and are given pay raises to $25.00 per week; for the first time a Cinematheque calendar includes mostly one-person shows by filmmakers living outside of the Bay Area. Future calendars return the one-person and group show emphases to local filmmakers.

September, 1976: Canyon Co-op celebrates its 10th anniversary with a three-night celebration at the Cinematheque and publication party for its new catalogue.

November, 1976: Carmen Vigil becomes sole Programmer, dropping "Canyon" and changing name to "The Cinematheque," in anticipation of pending separation from Co-op. Cinematheque office moves to Vigil's home at 339 Head Street, San Francisco.

July, 1977: After a vigorous and time-consuming letter-writing campaign, the Cinematheque and *Cinemanews* are granted non-profit status under the aegis Foundation for Art In Cinema, separating from the Canyon Cinema Cooperative. Screenings at the Art Institute expand to two nights per week, on an 11-month per year basis.

September, 1978-July, 1981: Programs maintain primary focus on avant-garde work, with increasing prominence given to multi-show residencies and return engagements of out-of-town figures such as Hollis Frampton, Malcolm LeGrice, Stan Brakhage, Peter Kubelka, P. Adams Sitney, Willie Varela and others in tandem with new work and classics by James Broughton, Bruce Conner and other local filmmakers. Jon Livingston is hired as Administrative Director. Steve Schmidt replaces Livingston one year later.

June, 1980: First collaboration with the San Francisco International Lesbian and Gay Film Festival, a program from that year's Festival.

September 1980-July 1981: Cinematheque celebrates its 20th anniversary with an ambitious series of twenty programs highlighting avant-garde/experimental classics.

December 1981: First collaboration with Goethe Institut, a 2-program "History of German Avant-Garde Film".

March, 1982: After months of protests and internal debate, the Cinematheque Board agrees to institute a Programming Committee (under the leadership of dissident Schmidt) which will divide programming responsibilities between Vigil and an elected group of local filmmakers. Issues concern fair representation of local filmmakers, lack of vigorous public outreach, and limitations inherent in the taste of a single curator. The name is changed to "San Francisco Cinematheque." Programming expands to include intermix of dramatic narratives, documentaries and group programs thematically conceived alongside familiar avant- garde approach practiced by Vigil.

May, 1982: Cinematheque Board (then Nathaniel Dorsky, Warren Sonbert, Diane Kitchen, Lawrence Jordan and Shelley Diekman), feeling that the artistic program needs greater coherence and singular leadership, approach Steve Anker (recently re-located to San Francisco from Boston and New York) to assume Directorship.

July, 1982: Anker maintains many programming features of the past ten years, but with some noticeable changes: all forms of personal, independent narrative film (and soon) video are regularly integrated into the ongoing avant-garde/experimental fare; screenings soon expand beyond the confines of the San Francisco Art Institute; there is an aggressive outreach campaign for new audiences; guest programmers and collaborating organizations are consistently sought to augment and broaden the scope of the artistic program; works using non-traditional presentation and projection are frequently produced; multiple show series and thematic programming strategies are reinforced. Cinematheque office moves to 480 Potrero Avenue. Schmidt and some members of the Programming Committee resign due to hiring of outside director, and a new group forms the No Nothing Cinema at 30 Berry Street.

February, 1983: Programs expand to the first venue outside of SFAI since 1970, the New College Gallery (and later the Eye Gallery in 1986) in the Mission, increasing the weekly number of shows to three, including performances, installations and video.

June, 1983: "Black Experiments In Film: Sometimes Like Talking To Yourself," a 2-program series of films by African-American filmmakers curated by Toney Merritt. Final *Cinemanews*, an issue devoted to Super-8mm edited by Willie Varela, is published.

May, 1984: David Gerstein is hired first as Administrative Director, then Executive Director and curator. His tenure lasts eleven years. During this time the organization builds to include three-and-a-half full-time positions, greatly increases its services (and payments) to artists and colleagues in the field, and generally enhances the reach and impact of its programs."Video from The Kitchen," Cinematheque's first all-video program guest-curated by New York critic and artist Amy Taubin is presented.

August, 1984: "Perforated Spaces," a Cinematheque-produced festival of 16 film performances and installations is presented at six locations in San Francisco, including an outdoor high-intensity projection from Potrero Hill to Bernal Hill which is broadcast on the evening news.

May-June, 1985: "Saturday Night Sub-Cinema," a 7-part late-night series of obscure B movies presented by Craig Baldwin follows the regularly scheduled shows at New College Gallery.

May, 1985: First collaboration with Film Arts Foundation, a 3-part presentation of that year's Ann Arbor Film Tour.

October, 1985: First collaboration with San Francisco Camerawork at Eye Gallery, Nan Goldin's "Ballad of Sexual Dependency." First collaboration with the Roxie Theater, Yvonne Rainer's *The Man Who Envied Women*.

November, 1985: "New Films '85: A Film Shootout," an evening of films half selected by No Nothing and half by Cinematheque personnel at the small independent theater Kokusai in the Japan Center.

September, 1985: Cinematheque publishes *Cinematograph* #1, a journal of criticism and creative writings with Jun Jalbuena, Managing Editor.

September-December, 1986: Mark McElhatten acts as Visiting Curator while Program Director Steve Anker is on leave.

October, 1986: *Has the Film Started Yet?*, a Lettrist performance by Maurice Lemaitre and presented by Keith Sanborn is co-produced with Pacific Film Archive at PFA.

January, 1987: *Cinematograph* #2 is published, with Managing Editor David Gerstein.

May-June, 1987: "Cinematheque Celebrates 25 Years," a nine-program series of films and panels commemorating our Silver anniversary which had occurred the previous summer.

June, 1987: "Film Installations: 8 Artists," installations by eight filmmakers at Media Gallery on 9th Street in San Francisco. Cinematheque's first collected annual "Program Note Book" is published for 1986. Future issues are paginated and indexed.

November, 1987: "Arc De Triomphe," a program celebrating Cinematheque's purchase of a xenon Super-8mm projector following years of presenting Super-8 with poor illumination. "Cine Accion Showcase," a 3-program first collaboration with Cine Accion featuring Latin American independent films.

January, 1988: Our second regular location moves to the newly relocated Eye Gallery on Mission Street between 7th and 8th Streets.

April, 1988: First collaboration with San Francisco International Film Festival, Super-8 Films of Filipino Filmmaker Raymond Red.

May, 1988: Membership program is instituted.

September, 1988: Lissa Gibbs assumes position of Operations Manager and curator.

October, 1988: *Cinematograph* #3, guest edited by Christine Tamblyn, on the theme of "Marginality as a Positive Force."

February, 1989: Cinematheque collaborates with Other Cinema and ATA for the first time, presenting filmmaker and performance artists Kembra Pfahler and Somoa. Cinematheque presents two programs at the Bayview Opera House: African-American filmmaker Ben Caldwell as curator and performer on "Black History and Identity."

November, 1989: "Another View," the first effort in a weekly series of free screenings at the San Francisco Art Institute on Sundays at 5:00 pm (prior to that evening's program) are held. The series will continue for three years.

January, 1990: Cinematheque produces its first artist monograph in conjunction with "The Films of Andy Warhol," a 7-program series making Warhol's films available for the first time in twenty years. Future monographs focus on the work of Yvonne Rainer, Ernie Gehr, James Broughton, Bruce Baillie and Gregory Markopoulos.

April, 1990: First collaboration with Exploratorium, "Home Movies In the Park."

May-June, 1990: Cinematheque helps spearhead Bay Area responses to Helms' attack on the arts, leading to the "Coalition for Freedom of Expression" Festival and an evening of film, video, poetry and performance.

September, 1990: Laura Poitras replaces Lissa Gibbs as Administrative Manager and curator. "Foundation for Art In Cinema" name is dropped and organization officially becomes "San Francisco Cinematheque."

October, 1990: First collaboration with Galeria de la Raza and Headlands Center for the Arts at Eye Gallery, Mexican Super-8 filmmaker/performance artist Silvia Gruner.

February, 1991: "Films by Photographers," a 7-program series curated by the American Federation of the Arts and co-presented with San Francisco Camerawork. *Cinematograph* #4, guest edited by Jeffrey Skoller on the theme of "Non Fiction Film? Is There Such a Thing?"

April 1991: "Market Street In Motion," an outdoor projection on the corner of Market and Powell Streets, co-produced with the Exploratorium, draws one thousand viewers and a front-page photo in the S.F. Examiner. "George Kuchar Mid-Stream," a 5-part retrospective curated by Cinematheque and presented as part of the San Francisco International Film Festival.

October, 1991: Albert Kilchesty replaces Poitras as Administrative Manager and curator.

March, 1992: "Passages de l'image," a 4-part series in collaboration with San Francisco Museum of Modern Art's exhibition of the same name, includes features, documentaries and experimental film and video.

May, 1992: "Short Films From Latin America," a 6-program series presented in collaboration with Cine Accion.

June, 1992: "Independent Light," projection installations by 10 artists is presented over three nights in Steven Parr's loft on Capp Street. "Canyon Cinema: 25th Anniversary Celebration," a commemorative series honoring the distributor in collaboration with Pacific Film Archive.

October, 1992: "Town Hall Meeting" at SFAI initiated by Cinematheque following cancellation of San Francisco International Film Festival's "New Visions" category; discussion leads to establishment of local experimental advocacy group "X-Factor."

February, 1993: Cinematheque helps organize a task force to initiate new possibilities for local filmmakers on public television, yielding in KQED-TV's "The Living Room Festival." Cinematheque's first contribution to the series, "Generational Gaps," gains a huge audience and incenses public outcries concerning the show's content, leading to a series of legal investigations.

April, 1993-June 3, 1994: "Market Street: The Space Between," a series of 3 site-specific installations produced by The San Francisco Arts Commission is presented. *Cinematograph* #5: "Sentience," guest edited by Peter Herwitz, features articles and creative pieces on cinema, poetry and related arts.

January, 1994: Cinematheque is invited to produce weekly film shows in the newly completed Yerba Buena Gardens Center for the Arts media theater.

March, 1994-January, 1995: "Austrian Avant-Garde Cinema, 1995-1993," a 7-progam series co-produced by Six Pack Films (Vienna), with accompanying catalogue, tours thirteen cities in the United States, Europe and Japan.

September, 1994: David Gerstein resigns as Executive Director; Joel Shepard is recruited from Minneapolis to assume position of Associate Director and curator. Albert Kilchesty resigns as Administrative Director; Irina Leimbacher steps in as Administrative Manager and curator.

April, 1995: Pacific Film Archive and Cinematheque co-curate the first annual program of new experimental short films at the San Francisco International Film Festival.

July, 1995: "Facing Eden," a 4-program series in conjunction with the visual art exhibition at the De Young Museum.

October, 1995: Sneak preview of Trinh T. Minh-ha's *A Tale of Love*, at AMC Kabuki, co-presented with NAATA and FAF.

November, 1995: Bruce Conner Birthday celebration at AMC Kabuki.

April, 1996: Sound Culture 96 – Performances by Beth Custer, Richard Lerman, Brenda Hutchinson and Laetitia Sonami at New Langton Arts.

July, 1997: Joel Sheperd resigns to become the first full-time Film and Video Curator of Yerba Buena Center for the Arts. Irina asumes the position of Artistic Co-Director.

November, 1997: Projection Art Lab: Projection performances at The Lab by Ruth Gumnit, Mary Tsiongas, silt, Total Mobile Home, Wetgate, Chuck Hudina, Jake Hartman and others.

February, 1998: "Big As Life: An American History of 8mm Films" opens at The Museum of Modern Art in New York with an accompanying catalogue produced by Cinematheque and MoMA; an abbreviated series begins in the Bay Area next fall.

February-June, 1998: Steve Anker on leave. Irina Leimbacher serves as Acting Artistic Director with filmmaker Elise Hurwitz as Interim Managing Director.

October, 1998: First collaboration at Headlands Center for the Arts – "silt by the Sea," a projection-performance in an outdoor bunker, with the artists and an audience of 400 situated at the edge of a precipice.

November, 1998: Steve Polta takes position as Office Manager and curator.

March, 1999: "Radical Re-Presentations: Women, Surrealism and Film," a 3-part series co-curated by Whitney Chadwick in collaboration with the San Francisco Museum of Modern Art.

May-June, 1999: "Eyes Wide Open, New Curatorial Perspectives," a 7-part series surveying short experimental work from under-represented communities with numerous guest curators and collaborating institutions.

October, 1999: "Consciousness Cinema," a 7-part series in collaboration with the CCAC Institute with accompanying catalogue.

July, 2000: Cinematheque office moves for first time since 1982 to Hunters Point Naval Shipyard.

September-December, 2000: Fall calendar features ambitious group of non-traditional film presentations, including work by Theresa Hak Kyung Cha, Miranda July, Gregg Biermann, silt, Zoe Beloff, Victor Faccinto, Lyn Hejinian, Leslie Scalapino, Konrad Steiner and Charles Boone.

Director
Steve Anker

Artistic Co-Director
Irina Leimbacher

Office Manager
Steve Polta

Development Director
Cathy Phoenix

Board of Directors
Jeanne C. Finley
Rena Tom
Mary Tsiongas
Kathleen Tyner
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Bodhi Wright

Webmaster
Rena Tom

Design
Oona Nelson